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AS the cold season advances it becomes necessary to furnish our houses with a greater attention to personal comfort than during the summer. In the present issue we emphasize the Moorish style as one that is eminently cosy, luxurious and artistic. We present, by means of both pen and pencil, a wealth of ideas in this line that must be carefully studied to be appreciated. Our aim has been to clothe the Moorish spirit with belongings of home manufacture, the method of reproducing exotic styles. To simply reside in a museum of foreign art goods grows in time very tiresome.

LUMINUM has recently come into use in the decoration of wall papers, and many beautiful conceptions are shown in which this lustrous agent is a conspicuous feature. In floral striped effects the motives are printed on beautifully embossed grounds, which gives a burnished effect to the aluminum that is very desirable. A very beautiful arrangement of daisies and fern leaves around the metal line makes a choice decoration for a parlor or bedroom. The use of aluminum with colors, with or without the addition of gold, renders the new line of papers extremely desirable.

FLOCK papers are a department of wall-paper productions that have won a commanding reputation for excellence and beauty. The new papers in this line exhibit fleur de lis printings, naturalistic rose garlands, embroidery effects, etc., in deep soft colorings. We should only weary our readers to go over the list in detail, but we will call attention to a magnificent cupid frieze, the figures of which are composed of eight different layers of flock. The firm manufacturing it consider this notable design their masterpiece for the present season.

A FINE Little Red Riding Hood frieze is on the market that will make a suitable paper for nurseries. This pattern is produced in many color combinations, forming a rich decoration. The accompaniment of bronze enriches the pattern to a great degree. There are all-over scrolls in scintillare and gold, printed in strong, rich colors. A dainty conception, of daisies, stripes and ribbons, and another consisting of bunches of violets attached to trailing sprays of flowers, are vivacious and ingenious offerings for bed-room decoration. Rococo scrolls in gold, accompanied by floral bouquets, lend new effects of shape and color to the multifarious phases of such motives. There are hilarious confessions of floral plunder arranged in stripes, both perpendicular and serpentine, which, in themselves, are alternations of scintillare and liquid bronze.

THE public and private buildings of America are famous for the costly and elaborate woodwork that sheathes their interiors. In addition to the structural features of parquet floors, doors and doorcases, door frames, window frames, ceilings, paneled ceilings, etc., there is an unexampled use of hardwood paneling, in the construction of dados, or entire walls, developed into richly constructed and magnificently carved mantels and over mantels, recessed buffets or sideboards, and closets of various kinds. All this lavish use of quartered oak, deep red, or white mahogany, ash, sycamore, cherry or maple, produces an impression of splendor and comfort to an eminent degree. The work is exceedingly costly, but our ideas of modern luxury demand such embellishment of our buildings, and the exquisite paneling forms not only a part of the building itself, but is the chief decoration thereof. The only drawback to this style of decoration is that in too many cases it exhibits the hardness of machine production and consequent lack of artistic merit. We do not mean to deery good machine work, which is rapidly rivaling that produced by hand, but the fatal facility with which machine mouldings and carvings are produced leads to a lowering of the art sentiment in finding out how cheaply the work can be done.

WE are impressed with the idea that an ex-retailer and a manufacturer make a good combination in the furniture business. Such a combination exists in many cases, and where the ex-retailer is a man of ideas, his knowledge of the retail business will prove invaluable to the concern. In a matter of this kind one may only judge by results. The increase in a line of goods lately investigated by us showed an improvement in all directions due to the contact of another mind. With the exception of a few pieces of imitation bamboo goods in maple, it was a mahogany line. The goods were of a high order. Antique pieces were reproduced. There were Empire suits upholstered, Colonial sideboards, with dining table, china closet, side table and chairs to match, the complete furnishing of a dining-room; there were pieces of pure Sheraton, rockers, card table, fancy chairs, English tea trays, curio tables, upholstered window seats, Dutch inlaid pieces, work-tables, Turkish tabourettes, etc. A unique little work table was known as "Martha Washington." It was a tempting display of genuine merit.

WE are constantly being asked whether it is better to use rugs, or a carpet covering every exposed inch of flooring in carpeting a room. On the score of convenience and ease of handling, the modern or Oriental rug suggests itself, but the deal floor of the average house, in nine cases out of ten, is too rough and open in the joints to make good work "stained and varnished," and even if under favorable conditions you start fair, the threshold will become shabby in twelve months with average traffic—in three months with a heavy one. If one goes to the expense of a parquetry floor, where is the modern housemaid that knows how to take care of it? It gets scratched, the grain fills with dirt, and the charm is gone. It frequently happens that where a dominant tone of color is required in the carpet to carry out a certain color scheme, the best effect is obtained by covering the room entirely with the carpet, but in most cases an Oriental or Axminster carpet woven in one piece or a rug made of the narrow widths of carpet sewn together and bordered will prove the most desirable kind of floor covering. The exposed flooring can be treated in many ways; it may be covered with fine, close India matting, too fine for its fibres to be torn up by boots, or the space may be filled in with plain dark linoleum, or with plain velvet carpet of a color that will harmonize with the rug.

NO other material has so accurately preserved the actual form as well as the spirit of ancient art, as antique glass. Marbles may crumble or be burned to lime, bronzes have been melted, stuccoes have crumbled from the walls, and paintings have utterly vanished, and shattered pottery has been used for the construction of buildings or the grading of streets, but the broken fragments of antique glass which took the place of porcelain among the ancients, preserve undimmed the beauty that was impressed upon them, or wrought into their fabric when the centuries were young. The material, whether valued for its surface, its color, its texture, its translucency or its opacity, its cloudings or the patterns impressed thereon or wrought therein like mosaic, are all subordinate factors to the greatest fact of all, that the material is glass. The Portland vase in the British Museum may be referred to as an illustration of Roman carved glass. It was made in glass in two layers, the outer shell of opaque white glass has all been ground away except where the design of human figures, trees and rocks are left, thus producing a perfect cameo on a large scale. In more modern times, glass has been looked upon as a plastic material,

a delightful thing to manipulate in its hot state, retaining when cold the graceful spirited shapes it has been twisted or blown into. The Venetian glass, with its lace-like fragility, colored and twisted into a thousand forms, was not the Roman idea of decorative glass. In the second century glass was a material like onyx, produced in layers of contrasting color, or a material like moss agate, with lovely patterns of color in its various substance-patterns, to be revealed to sight by grinding down and polishing the surface. Tiles and slabs of glass were made in a solid homogeneous mosaic, and mosaics were made of squares and polygons, foliated and lobed, quatrefoiled and cinquefoiled, with flower-like units of ornament, compacted into the fused body of the glass. Wall tiles were made in this way, decorated with exquisite bas-reliefs, pressed or moulded in the hot glass. Mr. Russel Sturgis describes and illustrates the Coleman Collection of Antique Glass in the *Century* for August, 1894, and we refer to this interesting material as a valuable suggestion of what extraordinary effect can be produced in pressed or moulded glass, for the decoration of buildings, within or without, at low cost.

AS a change from the decoration of French eighteenth century furniture, with gilt bronze enrichments in the mountings and mouldings, and the Vernis Martin decoration of panels, painted with decorative scenes in the natural colors, the reproduction of the porcelain decorations of the same period in the form of painted plaques, and relief decorations in china, as rich mountings and mouldings for the edges of drawers and panels, is the latest departure in American high-class furniture. Messrs. George W. Smith & Co. of Philadelphia are showing in their New York warehouses at No. 818 Broadway, two exquisite cabinets, decorated with hand-painted porcelain panels. One is a beautiful Louis XV. carved gilt cabinet, surmounted with a porcelain panel containing a Watteau subject, consisting of a shepherd and shepherdess, reposing in a field surrounded by dainty atmospheric effects. There is a freshness and artistic beauty about such a style of decoration that is not to be obtained from the usual Vernis Martin panel. Another beautiful Louis XVI. cabinet is surmounted by three such porcelain panels, painted with French eighteenth century figures. This form of structural enrichment possesses great elegance of effect, and these two pieces have been produced this fall by Messrs. Smith & Co., chiefly as forerunners to a large line of similarly decorated furniture, which they will produce next year, in which they will use not only such plaques, but will also employ decorations in porcelain, after the manner of gilt bronze decorations in which mouldings, escutcheons with flowing scrolls, drawer fronts and ornamentations, carved or moulded in relief, will be produced in hand painted china, after the manner of the choice *pate tendre* ornaments of French eighteenth century furniture, the delicacy of which is admirably adapted to enrich the light and beautiful furnishings of the dainty boudoir of a Madame du Barri, or a Madame Pompadour. In fact, Messrs. Smith & Co., are prepared to make appliqué trimmings and mouldings in china in any style, and this unique enrichment is made exclusively for the firm by the Ceramic Art Co. of Trenton, N. J. We must emphasize this important feature of the work that the decorations on any individual piece of furniture will be original and distinct from any other piece, thus bestowing a special artistic value to their goods.

As heretofore, Messrs. Smith & Co. have produced for the present season a very interesting as well as artistic line of new goods. They manufacture anything in any given style and bestow great attention on the design of their goods, as well as on the choice of material, and for solidity of construction and fidelity of attention to detail, their furniture is highly prized. They have added a great many new music cabinets to their new line, the shelves and interior work being as finely polished as the outside. The decoration of the line in general includes gilt carved wood-work, fine marquetry inlays, gilt bronze enrichments, Vernis Martin panelling, and last of all, the use of porcelain china decorations. Every single piece of furniture turned out by the firm is a work of art, and not a piece of ordinary furniture. Decorators and others wishing any piece in correct style can obtain same from the large and varied stock carried by the firm, with the assurance that every feature peculiar to a given style is carried out in an intelligent and artistic manner.

The New York branch of the firm is in charge of Mr. Harry P. Vollmer, known to the trade through his former connection with the brass and onyx house of R. G. Ledig, of Philadelphia, and he wishes to call the attention of his friends to the above mentioned superior line of goods as being more adapted to the fine art and furniture trades than those of his former connection. In the name of the firm he extends a cordial invitation to all wishing to examine this choice line of fine furnishings and odd pieces.